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then it will be best to get the silk made expressly for Honiton lace work in white only; it is soft, of good substance, with a rich glossy surface, which it preserves after being properly laundered.

It may be noted that the way of arranging the buttonhole stitch in most common use on lace braids for the inside lines is to take a long and short stitch onto the linen, making the firm edge next to the braid, but our illustration shows a straight edge on the linen with the finish of the stitch on the linen instead of on the braid; this method interferes less with the wreath of embroidery. Where the design is entirely of lace braids the former plan is preferable as giving more variety. Care must be taken to especially strengthen the work where the connections are made with the cut sections. To aid this the buttonholing can be made both sides of the joins in working around the outer and inner scallops. Durability is a great consideration in the manufacture of washable articles.

MY reason for insisting that the embroidery should be completed before the lace work is begun, is that the stretching in a round hoop frame would be apt to strain the lace work and so injure the set of the braids. Nothing now remains to be done except to detach the completed work from the paper foundation, then to cut away the linen from the braid and lace fillings with a small pair of sharp-pointed embroidery scissors. The finishing touch is then given by means of severe pressing with an iron—that is, provided that the work has been kept spotless as it should be, so that it can be in wear for some time before it needs to be cleaned. The pressing process is simple enough: lay the piece face down on a clean white cloth, spread over a well-padded ironing board; then wring a thin muslin after dipping it in clear cold water; lay this all over the back of the work, ironing it quickly until quite dry with a very hot iron. This plan not only takes out all the creases, but imparts a slight stiffness to the linen, helping it to lie flat on the table, while enhancing the beauty of the general effect, which I promise my readers, if they will but carry out my instructions to the letter, will be found to combine extreme elegance with pleasing novelty. The cost of a centerpiece and set of doilies will be but nominal in comparison with the market value of such needlework when purchased ready-made, while the pleasure of working it will far outweigh the labor involved.

ARTISTIC DRAPERY FOR BEDS.

BY ROSE SEELEY-MILLER.



ILK counterpane is a most beautiful fabric, and is made in the leading art shades. It is woven in small counterpane figures, and comes in different widths, one of which is wide enough for a bed spread. These make up into elegant draperies for beds, and are easily worth all the labor of making them up. One in pure white is embroidered with morning glories in shades of blue. The flowers are wrought with Asiatic twisted embroidery silk in outline and filled in with Roman floss, in the real morning glory shades. A graceful cluster is placed in the center of the spread, with vines and crisping tendrils reaching out in a grace that is natural. The corners have loose clusters, or vines, trailing away in grace and beauty. The exquisite beauty and conception of this spread needs to be seen to be fully appreciated. Another spread not a whit less beautiful, is wrought with purple passiflora. These trail their lovely lengths over the spread in a most graceful manner, and are wrought with Asiatic rope silks, or Boston art silk. A throw of the silk counterpane is made for the pillows, in a simple long strip, and this has the passiflora trailing over it in their purple splendor. The spread and pillow throw are edged with lace, and a most dream-like beauty results.

Another idea is a design of scarlet poppies, and these make a gorgeous show upon the cream white background of the rich silk counterpane.

A spread of old rose is embroidered with designs of red and white clover, the work being done with Asiatic twisted embroidery silk, and the solid filling either with Roman floss or



NEW DESIGNS IN WINDOW DRAPERY. BY F. PATTERSON.

Asiatic filo silk floss. The clover leaves are wrought in soft shades of green that harmonizes beautifully with the soft old rose material; bunches of four-leaved clover run riot in the corners.

Silk faced terry is another rich looking fabric, and this, too, comes in a width suitable for bed spread. One in cream white or écrù is embroidered by simply running medieval silk back and forth through the honeycomb-like thread of the terry. The work is a simple lace-like design, and the material employed for decoration is a lovely soft green medieval silk. Cross stitch and Holbein work might easily be applied to the silk faced terry, and the effect would be charming, indeed.

Linen makes very pretty spreads, too, and when wrought with Asiatic rope silks or medieval silks, these are certainly lovely enough to be handed down to the generations to come. Make what you make of good material. Use the best wash silks, as these will not fade with wear or washing.

It does not pay to make even pincushions with fading silks, as I know by experience. A cushion wrought with silks that would have been pretty for years had washsilks been used, is now, after a little use, actually faded with no washing at all.

If there is anything more depressing than faded and inartistic fancy work, I have yet to encounter that thing.

White linen bed spreads made in squares, set together, may savor a little of old-fashioned patchwork; they are pretty withal, if good work and artistic designs are used. Pure white, cream white, or colored linens, are suitable for spreads, and inexpensive withal. Pink and white linen combines prettily for a spread of pink and gray, or gray and blue. White wrought with pure white silks is very handsome. White morning glories, with a suggestion of pink or blue in the cup, are exquisite, but the main part should be in white and the colors simply tints, not decided hues. Nothing so completes the attractiveness of a bedroom than an exquisitely wrought bedspread, and whether the bed be of brass or wood the added beauty has a soothing effect.

LACE AND MUSLIN WINDOW CURTAINS.



THE daintest and rarest patterns in lace, which were formerly used exclusively for dress purposes, appear now in the newest window draperies. Old point and old Flemish laces are reproduced with wonderful exactness and at really moderate prices.

In Irish point a very rich curtain is shown, three and a half yards long, for \$6.95 per pair. The ground is écrù, and has a deep floral border, and delicate central vine pattern in white; many designs appear in Irish point curtains, and the prices vary, of course, according to richness and size. The sizes are from fifty-two to sixty inches in width, and from three and a half to four yards in length. The prices are from \$3.50 up to \$17 per pair, for one window.

Nottingham lace curtains showing tambour effects, in white and écrù, and very fine in quality, sell for \$3.75 per pair when three and a half yards long, and for \$4.25 per pair when four yards long. Guipure lace curtains are more moderate in price, and come frequently with a border all around, so that one cur-

tain only is required for a window. The designs are graceful and rich, and often show Brussels effects. They range in price from 98 cents to \$4 per pair.

In the handsome window draperies are some of heavy Brussels net in pure white or in deep écrù, incorporating graceful designs of field flowers tied with knots of ribbons and edged with Russian point. These cost from \$20 to \$50 per pair.

Embroidered muslin window curtains, which are usually draped against the sash, are greatly in vogue, and show dainty effects. A charming example in white has a two-inch hem-stitched border with delicate design of openwork crescents, placed at regular intervals amid little bouquets. The center is studded with star-like flowers. The cost is \$4.50 per pair for one window.

Another example, also in white, is of dotted muslin with scalloped edge and embroidered floral border, four inches in width. Spotted muslin to match the center is 48 cents per yard. The curtains are \$3.25 per pair.

Something quite new is a Nottingham lace curtain, in both white and écrù, with fine scalloped border and center of large polka dots. It is quite effective, is three and a half yards long and sells for \$3.50 per pair, for one window. Plain Swiss muslin curtains, frilled and fluted come at \$3.50 per pair, for three and a half yards length, sash curtains to match, two and a half yards long are \$1.95 per pair. When the muslin is embroidered in star or floral pattern the prices are a little higher.

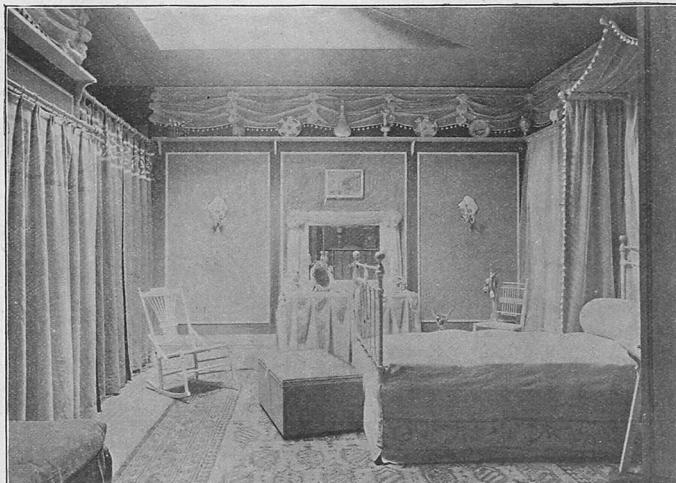
DECORATIVE NOTES.

VERY soft fine damask towels with colored borders and knotted fringed edges, 40 inches in length and 24 in width, may be bought for \$4 per dozen. Beautiful towels are shown of fine yet rather heavy linen, with insertions of Cluny lace edged with the same. For these the price varies according to size, from \$2 to \$6 each.

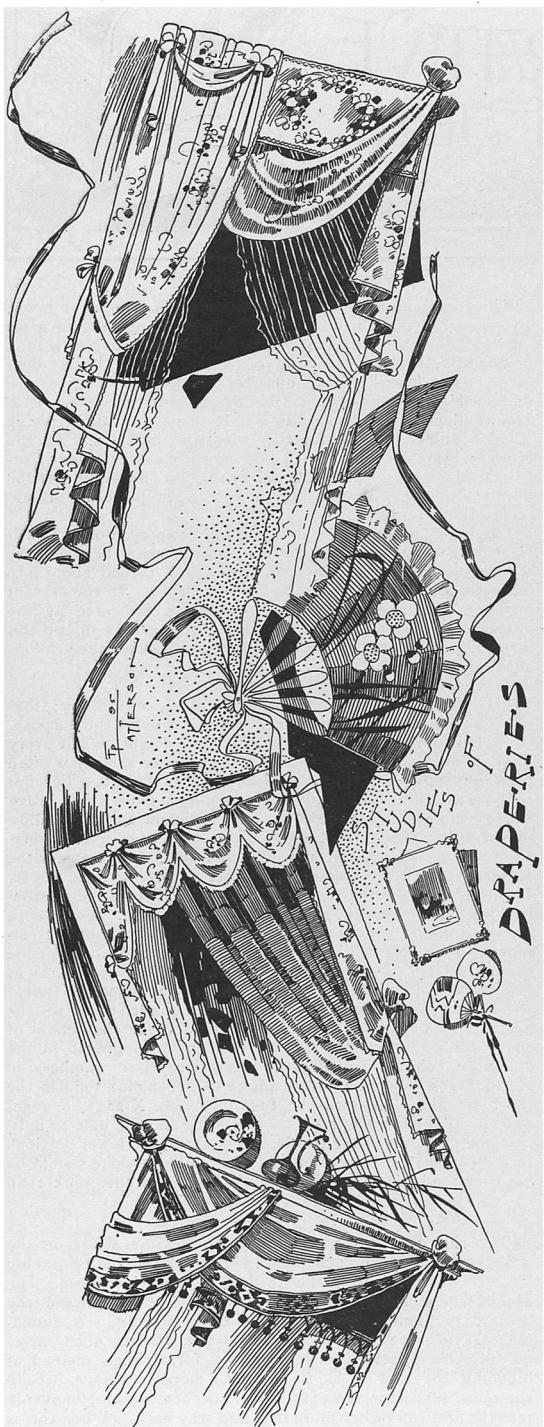
FAYAL towels, which are frequently used for side tables, are very handsome, and have been used for years by many housekeepers. The long lacy ends of these towels are made by the women of the Islands of Fayal, and are exquisite in design. They cost from \$2 to \$8 each, according to the amount of ornamentation. Some superb towels embroidered on the ends in panels of Venetian point with rich fringes were seen, which may be bought for from \$24 to \$28 per dozen. Others, very pretty, with hand-embroidered borders in colors, cost from \$9 to \$16.

DECORATIVE artists are making such use of the work of the needle and have exercised so much taste and skill in devising new fabrics and designs, such as challenge the dexterity of the adept broider to successfully finish, is an indication of the real value of this form of handiwork. Feeling the impetus of the movement, manufacturers are now producing a large variety of exquisite shades, which affect the eye as music affects the ear. In fact, these colors are eye music. In the one case vibrations impinge upon the ear, in the other upon the optic nerve. And the palette of the decorator can show hardly more subtle and delicate gradations than are found upon a choice piece of embroidery.

A revelation in this regard was given to the public a few years ago in the drop curtain of a notable New York theater.



BEDROOM DECORATED IN DYED LINEN DRAPERY. BY MRS. K. J. COLLINS.



STUDIES IN WINDOW DRAPERY. BY F. PATTERSON.

stamens are put in over the work with French knots. The position of the knots can be copied from the original pattern. For the knots take a brownish yellow, No. 2161. In working the cup-shaped flowers begin with the medium shade on the edge and work down with the darkest, except where two blossoms turn in different directions, then reverse the treatment filling in with the third tone, where, as in some cases, a part of the inside of the flower shows. For foliage and stems take greens of a soft yellowish tint, such as Nos. X 2280, X 2281, X 2282. Use the lightest shade only for the calyx and smallest leaves. Do not work more than two shades into any one leaf, except where it turns over. Begin the leaves at the top in the center, working downward toward the middle vein at the same angles as the side veining. Do not attempt to indicate the veins; the manner of working will suggest them and clearly define the central vein, where the stitches converge. For the main stems put in the medium tone, blending in the lightest for those that branch off bearing the flowers and buds. The best way of shading these leaves is to fill each side solidly with a different tone, taking either the lightest or darkest with the medium, according to the size or position of the leaf. In this way the three tones will be represented in each group; be sparing, however, with the darkest shade.

With the most minute instructions, be it remembered, something must always be left to individual taste and feeling in the exact distribution of the tones at command. A little practice in this respect is the best teacher. Put in the extreme center of the flowers with the middle shade of green, raising it as much as possible by working first across and then over the short way. Just a few lines of the same color may radiate informally toward the knots; this will mass the centers without making them hard. I always recommend working silk embroidery in a frame. It takes a little longer, but is far more certain in its results. The improved hoop frame can be had in all sizes with a holder wherewith to affix it to the table. In stretching the work over a hoop frame, great care must be taken to keep the threads of the linen on the square, so as not to distort the pattern. As to needles an ordinary No. 10 of best quality takes a single strand of filo floss nicely.

WHEN the embroidery is quite complete, and not before, it is time to take the lace work in hand. The braids required can be bought exactly as represented in the drawing of the doily and of the completed section of the center-piece. They will be found to fit the patterns exactly. Before proceeding to place them in position the linen must be basted on to a piece of medium thick wrapping paper, of the kind that does not tear easily yet is fairly flexible. This done the braid is now secured in position by basting it right through the linen and paper. The sections that are cut must have the ends turned in the proper direction to meet the uncut sections, so that they may be ready for the buttonholing that finally secures them.

In order to insure extra strength for the scalloped edge, run a thread of silk around the serrated edge of the scallops; the buttonholing may be done in white or color, according to taste. It comes extremely well if worked with the palest shade of green. On the outer edge a double strand can be used for the buttonhole stitch; it saves time, also gives an added richness and weight to the border. Within the border every part of the lace braid laid against the linen must also be buttonholed, so that when the linen is cut away from behind the braid the edges will be neat and safe from raveling; the linen is also cut away at back of the spider fillings, so that no buttonholing is required on the inside of the four sections of braid surrounding those fillings. Of course it will be readily seen that the buttonhole stitches must be taken through the braid and linen, but not through the paper backing them, while the twisted bars on which the spider fillings are built must be attached to the braid only. These fillings are not worked in silk, but in white linen lace thread, of a size to accord with the braid. There are many ways of making these wheels, or spider fillings; but the simplest is the most suitable, as here represented. It is known as the "close English wheel," and consists of passing the thread over and under alternate bars, going over two bars once in each round, otherwise the thread passing under the same bars each time would not be firm, nor would it shape the wheel properly.

If white silk be preferred for affixing the braid to the linen,